

Sequential Art and Sentence Construction: Wordless Comics in an EFL Context

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Abstract: This paper combines the ideas of second language education specialist Stephen Cary, sequential art theorist Thierry Groensteen, communication specialists Randy Duncan and Matthew J. Smith, and aesthetic philosopher Susanne K. Langer to argue for the use of wordless comics (sequential pictorial narratives with no linguistic elements) in teaching English as a foreign language. The thesis is that a succession of wordless comic panels (a discursively arranged sequence of meaningful pictures) is analogous to a series of sentences in visual form and that learners of English can practice writing skills, vocabulary choice, and grammar by translating visual sentences into verbal sentences.

Keywords: *comics, EFL, sentences, sequential art, symbolic learning, writing*

Introduction

Comics and graphic novels are finding increasing application as teaching tools at the K-12 and university levels. Some key arguments for using this type of material in the classroom are that it is interesting to students; it combines multiple literacies (critical, visual, and textual); it appeals to reluctant or struggling readers; its combination of images and text increases comprehension; its tone, mood, and dialog techniques are transferable into student writing; and it is a “transitional tool” for language learners.¹ With respect to

the last point, comics and graphic novels are seen as an “aid to language pedagogy and learning” on account of their “unique visual and word arrangement.”²

While educators in English as a foreign language (EFL) and English as a second language (ESL) are making numerous and varied uses of comics and graphic novels, little scholarly discussion has been devoted to *wordless comics* (sequential pictorial narratives with no linguistic elements) in teaching English. Since language consists of words, the idea of using wordless material to teach EFL/ESL might seem counterintuitive. Wordless comics, however, can be used to practice writing skills in English learners. Specifically, wordless comic panels (a discursively arranged sequence of meaningful pictures) are analogous to a series of sentences in visual form and can be translated into verbal terms.

Basically, the picture serves as a writing prompt, but the claim that pictures have certain sentential correspondences is not all that obvious. Theoretical elaboration and practical examples in a language-teaching context, particularly in an EFL context, are thus needed. Of concern here are the problems of symbolic learning, the relationship of visual and verbal forms, and scripting/translation activities. Altogether, this is a problem that brings together the fields of language education, comics theory, communication, and aesthetic philosophy, with light being shed on the matter by synthesizing the ideas of Stephen Cary, Thierry Groensteen, Randy Duncan and Matthew J. Smith, and Susanne K. Langer.

Sentence construction with wordless comics requires an ability to understand a picture in artistic and linguistic terms. (Of course, this does not have to be an extremely formal or technical

understanding.) But although it has been put forward in literacy studies that “visual images and multimodal texts” can be comprehended by focusing on three components/structures of “visual grammar,” namely, *composition* (how objects are organized and positioned), *perspective* (how close or far objects are), and *visual symbols* (how represented ideas are conventionalized),³ the proposition does not address how pictures and sentences are related or how EFL learners can benefit from wordless comics.

Symbolic Learning

Using pictures as writing prompts is not new in teaching EFL. For example, in *look and write* activities, learners write a sentence to describe a picture of a real object; in *picture composition* activities, learners answer questions under a picture or a series of pictures; and in *information transfer* activities, learners describe in several sentences a set of small pictures and phrases illustrating a process (e.g., cooking food or making ceramics).⁴ The pictures in these activities, however, lack *pictorial narrativity*. They are not cases of visual storytelling, as in the case of comic sequential art. Moreover, they do not contain the “whole stories” with natural language that are found in comic texts.⁵

What are some defining characteristics of pictorial narrativity? These include cohesion, continuity of a repeated subject, temporal sequence, multiple events, and division/ordering of events into distinct moments (i.e., discreteness).⁶ The primary indicator of narrative content in visual narrative is repetition of the subject. In the particular case of comics, division/ordering of events is achieved through the use of panels.⁷ Pictorial narrativity in comics

need not be integrated with written text. There are *wordless comics*, *text-reduced comics*, *text-heavy comics*, and *text-tough comics*.⁸ Of these types, the wordless comic lends itself ideally to sentence construction activities.

ESL specialist Stephen Cary explains that comic narratives provide language learners with comprehensible input *and* positive affect. “Abundant visual clues” increase comprehension and lessen anxiety and frustration. Wordless and text-reduced comics also allow for “inferences” from visual “context clues” without struggling with (printed) language.⁹ Notably, wordless comics can be used for *scripting* activities in which paired students create “oral and written scripts” or “descriptive narration and dialogue.”¹⁰ Comprehensible input permits focus on semantics/meaning, while collaborative scripting allows the learners to “actively negotiate meaning” in the process of writing sentences.¹¹

A *scripting* activity with a comic would be more engaging for the English-language learner than, for instance, a textbook *information transfer* activity requiring six written sentences for a set of six pictures on “How to Clean Silver Jewelry.”¹² But if both activities use images in sequences, what makes the comic more engaging? Cary says:

Comics build L2 skills across all language subsystems—phonology, morphology, syntax, lexicon, semantics, and pragmatics—as the students attend to the many “something elses” *residing within the material*: content, the full gamut of life’s facts and fancies, adventures and mishaps, terrors and temptations, joys, and sorrows.¹³

The “something elses” in the comic narrative are the captivating

and emotive elements of story, plot, and drama. These elements combine with the “power of images to command attention, to move, to directly communicate,” which explains, to some extent, “why comics are such a powerful learning medium” with a “language-building potential.”¹⁴

Besides the appeal of the storytelling element in comic-style material, teaching with visual materials induces *symbolic* learning.¹⁵ Art and language involve processes in the brain, and as the brain connects and organizes information into categories, a picture with an oral or written label “will have far more impact” when English-language learners encounter a new term or concept.¹⁶ Cary adds that “vast amounts of information” are obtained by looking and that “about 70 percent of the body’s sensory receptors are in the eyes.” Visuals make oral and written text more concrete and understandable; more second-language concepts are learned; and those concepts remain longer in memory.¹⁷

Visual and Verbal Forms

Symbolic learning with comic material involves the basic communication skill of “visual literacy, the ability to understand pictorial information.”¹⁸ Communication specialists Randy Duncan and Matthew J. Smith, quoting popular culture scholar Roger Sabin, posit that comics “are a language, with their own grammar syntax and punctuation.”¹⁹ But Duncan and Smith also note that the “visual aspects of comic books have no definite lexicon and no concrete rules of grammar.”²⁰ Similarly, comic theorist Thierry Groensteen states that “comics are well and truly a language”; yet “comics are not based on a particular usage of language, [and] there

is no place to define them in terms of diction,” in terms of speech units.²¹

Thierry says a picture “obeys a *specific* discursive organization,” and the narrative “linkage of images constructs articulations that are *similar* to those of language.”²² Some clarification is brought to the issue by philosopher and aesthetician Susanne K. Langer:

Visual forms—lines, colors, proportions, etc.—are just as capable of *articulation*, i.e., of complex combination, as words. But the laws that govern this sort of articulation are altogether different from the laws of syntax that govern language. The most radical difference is that *visual forms are not discursive*. They do not present their constituents successively, but simultaneously, so the relations determining a visual structure are grasped in one act of vision.²³

The picture, unlike a verbal form, is a “non-discursive symbol.” “Like language, it is composed of elements that represent various respective constituents in the object; but these elements are not units [i.e., words] with independent meanings.” Visual art elements such as color, line, shade, space, and texture do not represent named elements. Rather, a “total picture” (a composition of visual elements) has features that can be named.²⁴ Langer continues:

Since we have no words, there can be no dictionary of meanings for lines, shadings, or other elements of pictorial technique. We may well pick out some line, say a certain curve, in a picture, which serves to represent one nameable item; but in another place the same curve would have an entirely different meaning. It has not fixed meaning apart from its *context*.²⁵

When Thierry puts forward that a certain picture follows a “discursive organization,” he means the picture has a systematic arrangement of elements that is communicative. The picture is a non-discursive/non-verbal symbol, but it is contextually organized in such a manner that allows it to impart information that is *denoted* in visual form. The picture is semantic, and a cohesive set of pictures divided/ordered into discrete moments forms a system that is comparable to the language system, language being a “complex, relational structure, a logical edifice,” to use Langer’s words.²⁶ That might explain why comic theorists use the phrases “comics discourse,” “comics language,” and “comics system.”²⁷

While language makes use of “verbal symbolism,” which is *discursive*, given to reason, pictures make use of “wordless symbolism,” which is *presentational*, given to sense.²⁸ Still, where symbols operate, there is meaning, logical formulation, and “logical structures underlying all semantic functions.”²⁹ Although Langer claims that a wordless symbol is “untranslatable,” this seems to be an overstatement.³⁰ After all, she advances that *a picture is a symbol*, and *a sentence is a symbol* as well.³¹ What that suggests is that *a picture is a visual sentence*, and why should a visual sentence—whose logic is the arrangement of pictorial elements³²—not be translatable into a verbal sentence?

Thierry speaks of the “conversion of the picture into linguistic propositions,” adding that narrative images in a sequence are “translatable into linguistic statements expressing an action.”³³ “I can translate or express what I see inside the frame [. . .] in linguistic terms.”³⁴ But how is this translation/transcription exercise, as Thierry terms it, useful in teaching EFL?³⁵ “Sentence

construction involves choice of vocabulary and the use of grammatical patterns," says Peter Hubbard et al., and "an elementary test in sentence writing is the arrangement of grammatical structures into a correct sequence."³⁶ Visual-to-verbal sentence translation helps test English grammar, syntax, and vocabulary.

Scripting/Translation

Comics are "acts of communication" with an "encoded message," and the receiver or reader is involved in decoding messages.³⁷ What Cary calls *scripting* and what Thierry calls *translation/transcription* with regard to wordless comics is a decoding procedure. This is a process that occurs through inferences (deductions) about image functions, involving also a cognitive response (perceiving, organizing, interpreting) and an affective response (emotional reactions).³⁸ Duncan and Smith elaborate on the point as follows:

The comprehension of what each picture image represents and what each text image means can be a virtually instantaneous and barely noticeable operation, *but after that first glance, readers immediately begin modifying their understanding of the image* by considering it in the context of the other images around it.³⁹

It is not possible for a reader to passively receive meaning from a comic book. Even comprehending what each picture represents and what each word means requires some effort, and moving beyond image comprehension to understanding the panel as a whole and how it fits into the overall narrative *requires comic book readers to make*

inferences about the functions of images and the relationships between images.⁴⁰

As the reader follows the sequencing of panels and moves from one panel to the next, the element of juxtaposition comes into play. *The reader performs an ongoing construction of meaning* by considering each panel in direct relationship to the one immediately before it, as well as in the context of the previous panels.⁴¹

Groensteen concurs, maintaining that the reader constructs meaning on the “basis of inferences,” creating a synthesis of images, through which “I can deduce a narrative proposition.”⁴²

Scripting/translation of the picture story in wordless comics is not unchallenging. Decoding the panels in the sequential chain of events involves thinking and reasoning and can only be accomplished through what Groensteen calls “attentive active reading.”⁴³ A representative case requiring such reading is a wordless narrative in Joe Kubert’s *Tor* (1994), an adventure story of a prehistoric man who struggles for survival in a fictional world inhabited by dinosaurs. One can focus on panels 8, 9, 10, and 11 of the short, thirty-one-panel tale as an example (see Fig. 1).⁴⁴ The panel sequence is traditional—linear—and activates causal-deductive reasoning in EFL learners when they translate the images.



Fig. 1. Panels 8, 9, 10, and 11 from Joe Kubert's *Tor*.

These four panels represent four complete sentences (subject + verb + object) in visual form, and the panel reading path is from left to right and top to bottom, following the reading and writing order of English (see Fig. 2). The latter point is significant for Arabic, Israeli, and Japanese EFL learners in particular, since panels in comics from their countries are read from right to left. Even though the panel path in an American comic such as *Tor* might be self-evident for native English speakers, EFL learners from some non-Western countries will have to logically reorient themselves to the structure of a visual narrative with wordless pictures situated and sequenced in a layout that imitates English.

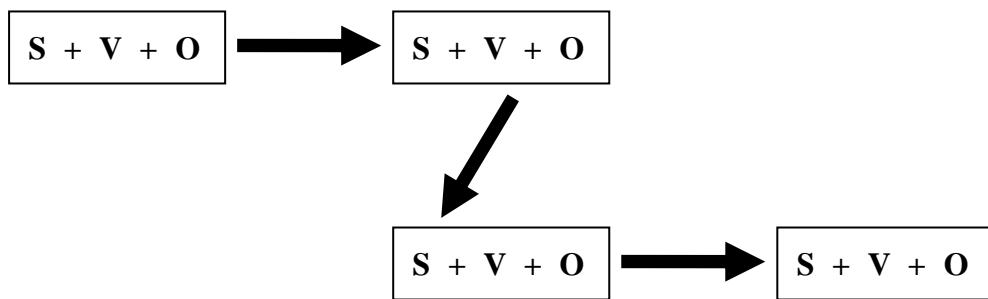


Fig. 2. Panel path and each discrete panel as a complete sentence.

When EFL learners convert comic panels into linguistic terms, they will make a *syntagmatic choice* (panel selection for story progression) analogous to selecting word order in sentence construction.⁴⁵ Moreover, two principles will be in operation in the visual-verbal translation process: (1) each reader will find significant details in the image and retain them, and (2) each reader will see infinitely more in the images than what is retained.⁴⁶ There will be variation among translations, but the most central elements in the picture story will be identified. That was confirmed when the author assigned the *Tor* sequence to Japanese EFL student pairs in Communicative English 1, 2, and 3 (see Fig 3).

Panel	CE 1	CE 2	CE 3
8	Finally, he starts to dash.	He started to dash.	He runs out from where he is hiding.
9	The small dinasaus try to run away.	He threw his spear to them.	He throws the spear at the dinosaur.
10	He runs the one of dinosaurs through with a spear.	The spear hit one of the small dinasaurs.	The spear stick into the throat.
11	He attacks the dinosaur.	He held it.	He jumps on the target.

Fig. 3. Uncorrected student translations of four panels in *Tor*.

Students in the three courses consisted respectively of freshmen, sophomores, and juniors ranging from middle-high intermediate and low advanced in their English skill levels. Notwithstanding the lack of dialog, narration, and sound effects in the comic material, there was great enthusiasm as the student pairs actively negotiated the meaning of the thirty-one panels on eight pages (see appendix). They examined previous and following pages and images to deduce “narrative propositions” from visual context; they discussed and vocalized sentence options, word choice, and arrangement; and after they finished, there were students in each class who were eager to volunteer oral retellings of Tor’s adventure.

Conclusion

Sentence construction with wordless comics is a valuable form of symbolic learning that allows EFL learners to practice and develop English grammar, syntax, and vocabulary. Although the wordless comic is mute and cannot reproduce the vocalized enunciations of articulate speech, the pictorial narrative has a number of advantages because of its visual form: (1) it is directed to the optical sense and is immediate; (2) it is more comprehensible than abstract words alone; (3) it reduces anxiety and frustration in language learners; (4) it appeals to the human fondness for art and stories; (5) it activates deductive reasoning; and (6) its semantic content can be expressed in verbal sentences.

While the wordless comic is not language (the units of the wordless comic are not phonemes or morphemes, but image, picture, panel, page, sequence, scene, and story),⁴⁷ the non-verbal/verbal and presentational/discursive distinctions are not absolute. Despite

differences, non-verbal and verbal forms are “conceptual types” rooted in symbolic transformation.⁴⁸ Pictures are created and received by a symbolic mind with a language faculty; the mind structures reality verbally; and the mind uses words for the imagination to retain distinct objects and their relations.⁴⁹ The comic is a product of the symbolic linguistic mind, and understanding meaning in the comic involves linguistic processes.

Besides that, since “[p]ictures and stories are the mind’s stock-in-trade,”⁵⁰ it is not surprising that discursively organized, systematic, pictorial narrative can be translated into linguistic terms, for language is also a mental stock-in-trade, that is, a usual part of the workings of the human mind. Thierry Groensteen points out that the pedagogical interest of “converting a page of comics into its linguistic equivalent” should not be lost on language educators.⁵¹ With appropriate and engaging visual stories, wordless comic material can be successfully applied in the EFL classroom to cultivate reading/writing skills and speaking/listening skills, not to mention seeing, or visual literacy, skills.

As EFL learners interact with the pictorial narrative and construct meaning from it, they will retell the visual story in their own written words; they will have an active part in the storytelling process and experience; and they will be able to control the rate of visual-to-verbal information transfer since the static image has “visual permanence.”⁵² These are factors that can inspire motivation and confidence in learning English. That said, scripting/translation activities with wordless comics should not suddenly replace *look and write* activities, *picture composition* activities, and *information transfer* activities. These are all forms of symbolic learning, and they complement each other in the EFL context.

Appendix

Below are three full and uncorrected transcriptions of thirty-one sentences Japanese EFL student pairs produced from thirty-one wordless panels in Joe Kubert's Tor. Students were first instructed on panel sequence and told each panel was a picture sentence that could be translated into a written sentence. The exercise was assigned in Communicative English 1, 2, and 3 in Fall 2011 at Aichi Prefectural University. The three samples were randomly selected.

Communicative English 1

(1) Smull dinosaurs eat a big dead dinosaur. (2) A man is looking at that scene. (3) The man is moving there closer and closer. (4) Dinasours still eating. (5) He licks his lips. (6) Dinasous are eating greedily. (7) He is watching for a chance to catch the dinasour. (8) Finally, he starts to dash. (9) The small dinosaus try to run away. (10) He runs the one of dinosaurs through with a spear. (11) He attacks the dinosaur. (12) He pushes down the dinosaur. (13) He kills the dinosaur. (14) He cuts a part of the dinosaur's body. (15) He carries the part of body on that. (16) When he is cutting the dinosaur, another appears. (17) He noticed another dinosaur. (18) He stands glaring the dinosaur. (19) The dinosaur springs on him. (20) They still stand glaring each other. (21) They go near each other little by little. (22) His figure is reflected in the dinosaur's eye. (23) He is crying. (24) They are fighting violently. (25) He punched the dinosaur's throat. (26) The dinosaur's claw scratches his face. (27) He falls down. (28) He is frightened at the dinosaur. (29) He falls from top of the cliff. (30) The dinosaur looks down at him from the cliff. (31) He died.

Communicative English 2

(1) In jungle, small dinosaurs ate a big dinosaur's dead body. (2) A man with a spear was looking at them. (3) He aimed at them. (4) They were crazy about eating. (5) On the other hand, he was so hungry. (6) He approached, but they didn't notice. (7) In fact, he was planning to eat that big dinasaur. (8) He started to dash. (9) He threw his spear to them. (10)

The spear hit one of the small dinasours. (11) He held it. (12) He punched the dinosaur. (13) At last, he beated. (14) He cut it. (15) He was going to carry it. (16) Another dinosaur approached to him, but he didn't notice. (17) He becomes aware of danger. (18) The two glare fiercely at each other. (19) It is attacking him. (20) They wait and see each other. (21) The dinosaur takes aim. (22) Takes aim . . . (23) The man scream! (24) The battle starts! (25) He hits its jaw. (26) It give as good as it got. (27) He staggers. (28) He steels himself for hit. (29) He was pushed away. (30) He was dead. (31) The dinosaur left with the game.

Communicative English 3

(1) 5 small dinosaurs are eating a big dead dinosaur. (2) A man with a spear is hiding behind a rock watching dinosaurs. (3) He dicides to hunt them. (4) They continue to eat without noticing him. (5) He licks his lips with hunger. (6) He takes aim at one dinosaur. (7) He waits for his chance for hunting. (8) He runs out from where he is hiding. (9) He throws the spear at the dinosaur. (10) The spear stick into the throat. (11) He jumps on the target. (12) He hits and finally kills it. (13) He tries to tear off one of the hind legs. (14) He succeed in tearing off it. (15) He is carrying a leg on his shoulder. (16) Another dinosaur is stalking him. (17) He senses that something is behind him so he turned around. (18) They are looking at each other. (19) The dinosaur tries to attack him. (20) They contain each other. (21) It stares right at the leg. (22) What is reflected in the dinosaur's eyes is only him. (23) He determines to defeat the dinosaur. (24) Finally, he is attacked by it. (25) He punch it on the face. (26) He is scratched with a big claw. (27) He is blown off on the rebound. (28) He looks scared. (29) He fell to the ground from a rock. (30) The dinosaur overlooks him. (31) He lies on the ground stopping moving and finally the leg was robbed.

Notes

¹ Raechel B. Callahan, “Perceptions and Use of Graphic Novels in the Classroom,” MA thesis, Ohio University, 2009, pp. 10–15, *Gladys W. and David H. Patton College of Education and Human Services*, Ohio University, <http://www.cehs.ohio.edu/resources/documents/callahan.pdf> (accessed December 30, 2011).

² Christian W. Chun, “Critical Literacies and Graphic Novels for English-Language Learners: Teaching *Maus*,” *Journal of Adolescent and Adult Literacy*, Vol. 53, No. 2, October 2009, pp. 144–153, p. 144; Gretchen Schwarz, “Expanding Literacies through Graphic Novels,” *English Journal*, Vol. 95, No. 6, July 2006, pp. 58–64, p. 59.

³ Frank Serafini, “Expanding Perspectives for Comprehending Visual Images in Multimodal Texts,” *Journal of Adolescent and Adult Literacy*, Vol. 54, No. 5, February 2011, pp. 342–350, pp. 345–346.

⁴ I. S. P. Nation, *Teaching ESL/EFL Reading and Writing* (New York: Routledge, 2009), p. 101; I. S. P. Nation and Jonathan Newton, *Teaching ESL/EFL Listening and Speaking* (New York: Routledge, 2009), p. 30.

⁵ Stephen Cary, *Going Graphic: Comics at Work in the Multilingual Classroom* (Portsmouth, NH: Heinemann, 2004), p. 24.

⁶ Wendy Steiner, “Pictorial Narrativity,” *Narrative across Media: The Languages of Storytelling* (Lincoln, NE: University Nebraska Press, 2004), pp. 146–177; pp. 149, 150, 154.

⁷ Ibid., pp. 153, 154.

⁸ Cary, p. 5.

⁹ Ibid., pp. 13, 17.

¹⁰ Ibid., pp. 81–82.

¹¹ Ibid., p. 14; emphasis added.

¹² See exercise in Karen Blanchard and Christine Root, *Get Ready to Write: A Beginning Writing Text*, 2nd ed. (White Plains, NY: Pearson Education, 2006), p. 84.

¹³ Cary, pp. 24–25; emphasis added.

¹⁴ Ibid., pp. 44, 46.

¹⁵ Ibid., p. 22.

¹⁶ Ibid.

¹⁷ Ibid., pp. 22, 23.

¹⁸ Randy Duncan and Matthew J. Smith, *The Power of Comics: History, Form, and Culture* (New York: Continuum, 2006) p. 14.

¹⁹ Ibid.

²⁰ Ibid., p. 128.

²¹ Thierry Groensteen, *The System of Comics*, trans. Bart Beaty and Nick Nguyen (Jackson, MS: University of Mississippi Press, 2007), p. 19.

²² Ibid., p. 107; emphasis added.

²³ Susanne K. Langer, *Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art*, 3rd ed. (Cambridge, MA: Harvard University Press, 1980), p. 93.

²⁴ Ibid., pp. 94, 95.

²⁵ Ibid., p. 95.

²⁶ Langer, p. 135. Ibid., pp. 80, 94, 103, 108–110, defines language as a “faithful and indispensable picture of human experience,” a “special mode of expression,” a “product of the human mind,” a “product of sheer learning, an art handed down from generation to generation,” a “vocal actualization of the tendency to see reality symbolically,” and a “very high form of symbolism” in which there is “free, accomplished use of symbolism, the record of articulate conceptual thinking,” with which there is “explicit thought.”

²⁷ Groensteen, pp. 22, 23.

²⁸ Langer, pp. 96, 97, 98.

²⁹ Ibid., pp. 96, 102.

³⁰ Ibid., p. 97.

³¹ Ibid., pp. 70, 73. Ibid., p. 63 defines “symbol” as “an instrument of thought.” Langer, 1953, pp. vii–ix, notes that language is “the symbolization of thought” and expresses itself in the modes of “discursive logic” and “creative imagination.” Pictures, being products of the non-discursive mode of creative

imagination, are visual symbolizations of thought with an expressive basis in language. Susanne K. Langer, “Translator’s Preface,” *Language and Myth*, by Ernst Cassirer (New York: Dover Publications, 1953), pp. vii–x.

³² Langer, 1980, p. 70.

³³ Groensteen, pp. 107, 109.

³⁴ Ibid., p. 111.

³⁵ Ibid., pp. 134, 141.

³⁶ Peter Hubbard, Hywel Jones, and Barbara Thornton, *A Training Course for TEFL* (New York: Oxford University Press, 1983), p. 269.

³⁷ Duncan and Smith, pp. 7, 12.

³⁸ Ibid., p. 154.

³⁹ Ibid., p. 163; emphasis added.

⁴⁰ Ibid., p. 168; emphasis added.

⁴¹ Ibid., p. 141; emphasis added.

⁴² Groensteen, pp. 108, 164.

⁴³ Ibid., p. 124.

⁴⁴ Joe Kubert, *Tor* (Barcelona: Editorial Planeta-DeAgostini, 1994).

⁴⁵ Duncan and Smith, p. 132.

⁴⁶ Groensteen, pp. 125, 137.

⁴⁷ Groensteen, pp. 5, 6; Duncan and Smith, pp. 131, 163.

⁴⁸ Langer, 1980, pp. 102, 103.

⁴⁹ Ibid., pp. 126, 143; Noam Chomsky, *Language and Problems of Knowledge: The Managua Lectures* (Cambridge, MS: MIT Press, 1988), p. 60.

⁵⁰ Langer, 1980, p. 146.

⁵¹ Groensteen, p. 134.

⁵² Gene Yang, “Graphic Novels in the Classroom,” *Language Arts*, Vol. 85, No. 3, January 2008, pp. 185–192, p. 188.